

**Message to the Congress
Transmitting a Report on
Proliferation of Weapons
of Mass Destruction**

June 28, 2001

To the Congress of the United States:

Enclosed is a report to the Congress on Executive Order 12938, as required by section 204 of the International Emergency Economic Powers Act (50 U.S.C. 1703(c)) and section 401(c) of the National Emergencies Act (50 U.S.C. 1641(c)).

George W. Bush

The White House,
June 28, 2001.

NOTE: This message was released by the Office of the Press Secretary on June 29.

**Remarks at a Black Music
Month Celebration**

June 29, 2001

Please be seated. Well, thank you all very much, and welcome to the White House, the people's house. It is my honor today to sign a proclamation celebrating Black Music Month and also to welcome some of the finest entertainers in America to the people's room, people who brought a lot of joy and heart and energy to the American scene, folks who have enriched our country's culture. And so, Laura and I welcome you here, and thank you for coming.

I also want to thank Debbie Allen, our emcee, who will be making sure that—[*applause*]*—*and the Members of Congress who are here. I want to thank our entertainers who are going to entertain today who are here. I want to thank some of the entertainers who entertained me who are here—James Brown, the Four Tops—[*applause*].

We're honoring all-stars today. I want to welcome the student honorees: Danielle Weatherford, Regina De Ocampo, and Lauren Dawson—who are here on the stage with me. I want to thank you all for being here. I want to thank Kenneth Gamble and Leon Huff. I want to welcome representatives of the industry, producers and directors

who are here, as well. Thank you all for coming.

This is an appropriate place to host an event, right here in the East Room, because so many of the world's great artists have preceded us. And we're also welcoming the talent of a new generation, who I just introduced.

Let me talk about some of the music legends who are here on the stage. First, I'm so thankful that Shirley Caesar and Bobby Jones are here. Their voices are a part of a ministry that has had a profound effect on people's lives. It is fitting we honor gospel music in the White House and in our country.

Lena Horne and Nancy Wilson are honorees, and they are unable to join us today. But they sang some sweet music for the American people. And finally, Lionel Hampton is here, and it's such an honor. Laura and I are honored to welcome him to Washington, just like Harry and Bess Truman did when he played at their inaugural ball in 1949. The Johnsons, the Nixons, and the Reagans all invited Lionel here, as well. Presidents come and go, but there's only one "Vibes" President of the United States. [*Laughter*]

Lionel Hampton is an old friend of our family's, going all the way back to my dad's boyhood. On a couple of occasions, he and my grandfather did a few numbers together. My grandfather was quite a singer, as Lionel would tell you. And as Laura would tell you, the gene pool didn't spread this far. [*Laughter*]

A lot of other greats have passed through the White House, including America's Ambassador of Goodwill, Louis Armstrong. In this room, Pearl Bailey was introduced to Mikhail Gorbachev by Ronald Reagan, who said, simply, "This is our Pearl." [*Laughter*] Eubie Blake played ragtime piano on the South Lawn. And these chandeliers, I can assure you, trembled when Ella Fitzgerald sang here. It was here that Duke Ellington received the Presidential Medal of Freedom, which was a fitting tribute to the son of a White House butler.

Today we pay homage to an American tradition, a tradition that only America could have produced. Spirituals, jazz, R&B, hip-

hop are performed, heard and loved in every part of the world—every part of the world. But they belong to our country in a unique way. And as the President of this country, I'm proud to herald that uniqueness today.

You trace the roots of black American music, you arrive at the same place—with the people held in bondage, denied schooling, and kept away from opportunity. Yet, out of all that suffering came the early spirituals, some of the sweetest praise ever lifted up to heaven. In those songs, humanity will always hear the voice of hope in the face of injustice.

Since those early days, the music of black Americans has told many other stories, in many other styles: Scott Joplin to Jelly Roll Morton, from Marion Anderson to Aretha Franklin, from Nat King Cole to the Neville Brothers, from Dizzy Gillespie to Sam Cook, Kathleen Battle to Gladys Knight, from James Brown to the Four Tops. It is music that is always easy to enjoy, yet impossible to imitate.

Stories told about Louis Armstrong—someone came up to the legendary giant one day and asked him to define jazz. They wanted to understand it, so they came to the master, himself. And he replied, “Man, if you’ve got to ask, you’ll never know.” [*Laughter*]

Well, there’s some things I know today. I know America is a richer place for the musicians and the music that we honor today. Again, I welcome you to the White House. And it’s now my honor to sign the executive proclamation.

NOTE: The President spoke at 3:20 p.m. in the East Room at the White House. In his remarks, he referred to Kenneth Gamble and Leon Huff, founders, Philadelphia International Records.

Proclamation 7453—Black Music Month, 2001

June 29, 2001

*By the President of the United States
of America*

A Proclamation

America’s rich musical heritage reflects the diversity of our people. Among many influences, the cultural traditions brought to

this land from Africa more than four centuries ago and the remarkable musical achievements of African Americans since then have strongly and unmistakably improved the sound of American music.

From historical burdens such as slavery and injustice to the celebration of faith, much of the origin of African-American music reflects our national story. The work songs, shouts and hollers, spirituals, and ragtime of an earlier era laid the creative foundation for many of America’s most distinctive and popular musical genres. These include rhythm and blues, jazz, hip hop, gospel, rap, and the roots of rock and roll.

Jazz, often called America’s classical music, so influenced our culture that Americans named a decade after it. Like the country of its birth, jazz blends many traditions, such as African-American folk, rhythm and blues, French Creole classical form, and gospel. Through the creation and performance of music like jazz, black Americans were better able to exchange ideas freely across racial and cultural barriers. Before our Nation made significant strides in truly promoting equal justice and opportunity for all, black and white musicians in the genres of jazz, blues, and country played together in jam sessions, recording studios, and small bands. In many ways, their art preceded social change, allowing black and white musicians to meet as equals and to be judged on their musical ability, rather than the color of their skin. Their music also provided an outlet for African Americans to speak passionately and brilliantly to the rest of the Nation and the world.

From New Orleans and the back roads of the Mississippi Delta to Harlem and Chicago, black musicians set enduring and distinctive standards for American creativity. The blues of Ma Rainey and Bessie Smith, the gospel of Mahalia Jackson, the jazz of Duke Ellington, and the soul of Marvin Gaye claim fans of all ages from around the world. The trumpeting genius of Louis Armstrong and Dizzy Gillespie illustrate the exceptional musicianship so prominent in various genres of African-American music.

The career of Marian Anderson, the world-class contralto who was denied permission to sing in Constitution Hall because of her race,